THE
Festive
City

ADVENTVS SEREN^M PRINCIPIS GRATVLATIO

THE
Festive
City

EVELYN LINCOLN
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IN EARLY MODERN EUROPE (1500–1800), festivals enlivened civic spaces with a frequency, scale, and magnificence unrecognizable to us today. Festivals marked ritual moments, praised political agendas, and provided public entertainment. Europe's papal court, sovereign powers, civic governments, and high aristocracy sponsored festivals for all sorts of occasions, staging joyous entry processions when foreign dignitaries entered a city, celebrating coronations, marriages, royal births, and funerals, and honoring saint's days and Carnival season. Festivals shaped the public spaces of European cities. Buildings, plazas, stairways, and roadways were constructed specifically with festivals in mind. Likewise, festivals put the social structure of the city on public display. Priests, heads of state, royal retinues, merchants, soldiers, commoners, peasants, and servants all took part. Some festivals, such as processions, reinforced social hierarchies in real and symbolic ways, while others invited release from social norms through terrifying explosions of fire, public combats, bullfights, and offerings of free food and wine for the populace.

Well-funded by the ruling classes, festivals mobilized artists and designers in cities such as Rome, Antwerp, and Paris, providing them with steady work and a large audience. As festival culture reached its zenith in the 18th century, sustained by the centralized power of absolutist regimes, each monarch employed his or her own precision team of painters, architects, scenographers, and pyrotechnicians to produce ever more extraordinary and astonishing spectacles. Many of the architectural displays and decorations made for festivals were ephemeral. Far from sloppy in appearance or construction, these structures, though temporary, displayed some of the finest inventions by the best artistic talents of the day. Festival architecture persuaded its audience of the wealth, power, or legitimacy of the sponsor, so much so that sponsors sought to record their largesse for posterity through festival books and prints that rivaled the festivals themselves in magnificence.

The advantages of print were clear: not only were lavish festival books and single-sheet prints long-lasting, they provided wide distribution, a fixed, unambiguous message, and an ideal record of events, unencumbered by accidents of weather, stubborn animals, errant fireworks, uncooperative participants, or drunken crowds. Festival books mirrored the scale and ingenuity of each event with such features as pages that unfold to four times the size of the book to show scenes packed with crowds and action. As papermaking and printmaking technologies advanced, festival books grew into oversize folios with even larger foldout plates made by printing individual illustrations from multiple copperplates upon several sheets of paper pasted together. In the 16th century festival books often emphasized the architectural specifications for the ephemeral architecture and presented complex political arguments, often in Latin, for a highly learned audience. By the 18th century, festival books proudly detailed every firework, identified every noble participant with descriptions of their clothing, and illustrated every structure, its size, and materials, all in the vernacular. Audiences throughout Europe read the books like today's celebrity magazines, soaking in their magnificence and envisioning the colors, sights, sounds, smells, and wonders of the event.

Such books, expensive to produce, were given by the event's sponsor to advantageous connections at foreign European courts and city governments or purchased by wealthy collectors, some of whom went to the effort and expense of commissioning hand coloring and personalized gold-stamped bindings. The experience of paging through such weighty volumes and opening their foldout plates featuring vast city views was interactive and immersive, an event enjoyed in groups while reading aloud. Single-leaf prints for festivals had a somewhat different path. The Chinea (pronounced *Key-nay-ah*) prints in this exhibition were printed in large editions months in advance, to be distributed on the day of the event and also sent abroad; other prints in the exhibition were produced quickly in order to spread information about events far away, somewhat akin to newspapers today; still others appealed to print collectors for their relationship to particular artists as well as to festivals. The prints and books on view in *The Festive City* are among our only traces of these staggeringly expensive but fleeting events. Drawn primarily from the private collection of Vincent J. Buonanno, Brown University Library's Anne S. K. Brown Military Collection, and the RISD Museum, they present early modern festivals in all their forms—from processions to fireworks displays to banquets and Carnival races.

FIGURE 1
Theodoor van Thulden after Peter Paul Rubens,
*The Rejoicing over the Arrival of the Most Serene
Prince,* or, *The Stage of Welcome,* 1642
Helen M. Danforth Acquisition Fund
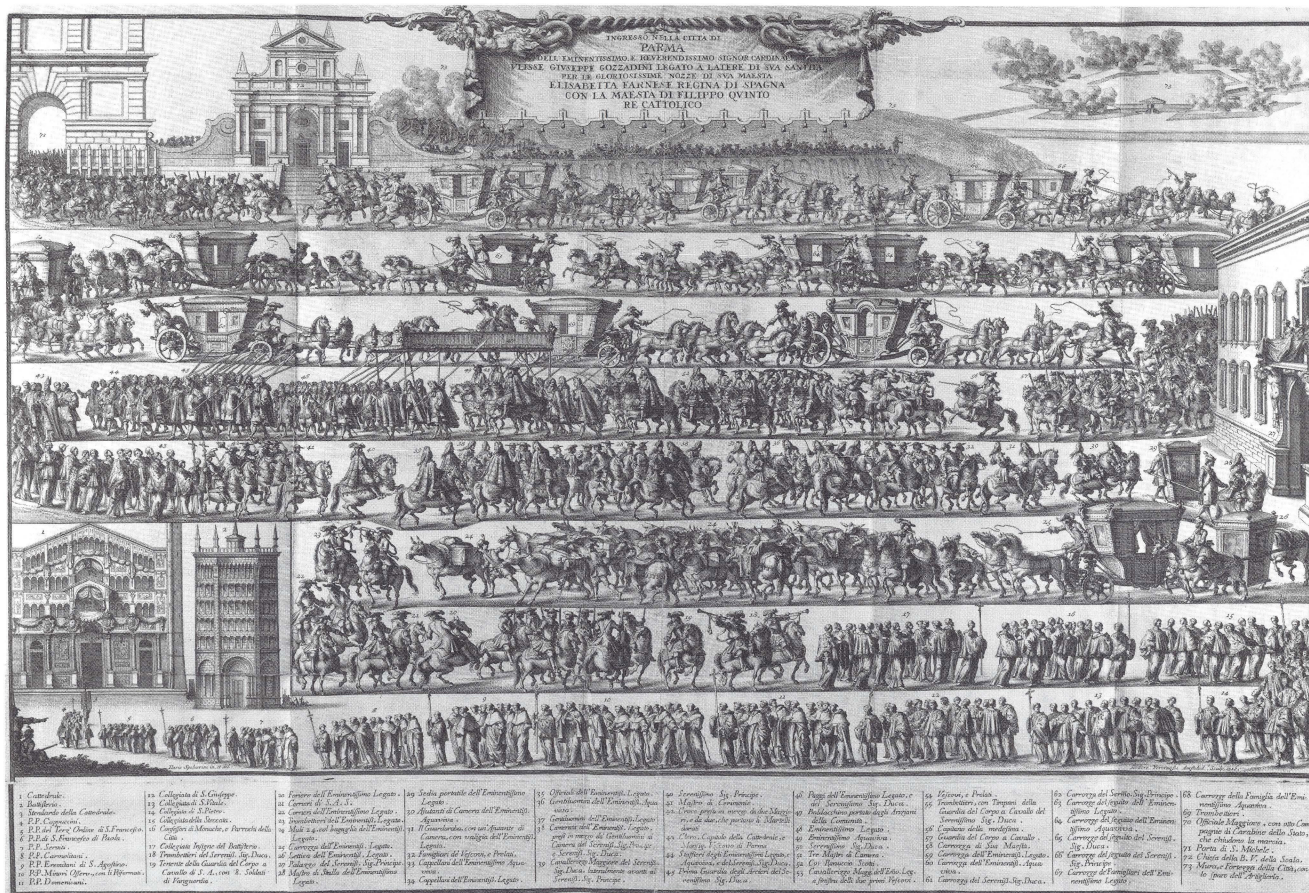
PROCESSIONS WERE A FUNDAMENTAL ASPECT of most urban festivals, often marking the beginning or end of a series of celebrations with the arrival or departure of an important person or the transport of a relic or high-ranking corpse through city streets. Most processions involved the participation of many groups across the community, whether as participants or as spectators. Wearing ceremonial dress appropriate to their civic station, confraternity membership, or profession, participants in processions marched in ordered groups, carrying colorful banners or wearing signs and accompanied by the sound of blaring trumpets and drums from the musicians who marched with them on their route. As they moved solemnly or joyfully through streets widened and beautified for exactly this purpose, heavy with accumulated symbolic meaning, processions reanimated the familiar urban landscape. Houses and shops along the processional route were decorated with special colors or textiles, and by civic ordinance stoops were cleaned in preparation for the event, while business and transit remained suspended for several hours or the entire day. In the scale of participation they required, processions shaped and reinforced community in the widest sense of the word, publicly demonstrating the social, professional, and religious structures of the city for all to see, often with the highest-ranking member—the prince, duke, monarch, or pope—taking pride of place.

Both actual processions and their printed records functioned as political tools. The traditional *blijde inkomst* or "joyous entry" processions were organized by the city governments in the Low Countries for state visits by a new

Hapsburg governor. These politically charged events culminated with the governor's public promise, in the form of a solemn oath, to uphold the rights and privileges of the region. The 1635 joyous entry of the brother of the Spanish king into Antwerp included a procession to the center of the city, the route marked by *tableaux vivants* and triumphal arches designed by the celebrated local artist Peter Paul Rubens (FIG. 1). The sumptuously illustrated festival book proclaims the scale, beauty, and intricacy of the ephemeral decorations in forty-one detailed engravings, thus confirming the city's warm welcome to their new lord. But it also served as a contract, published widely for an international audience, attesting to his agreement to support economic prosperity as well as provide military security in the region. The event and the book together thus struck a balance that simultaneously glorified the governor and obliged him to be responsive to the city's needs. Since elaborate festivals rarely ran as smoothly as planned, these prints are better documentation of the ideal festival and the political aspirations of their sponsors than of the actual event.

The large foldout image made for the marriage of the King of Spain, performed by proxy (without his presence) in Parma in 1714, is a dynamic portrayal of the entire procession of dignitaries through the city of Parma (FIG. 2). The length of the cortege and the impressive number of participants can be traced in detail by readers immersed in the enormous printed page. The architectural structures along the route—important churches, the ducal palace, and the city walls—anchor the procession at both ends and locate the event within a recognizable portrait of the city of Parma. Through visual cues, readers could identify important figures: some set apart on prancing horses, others, such as the Duke of Parma and the Cardinal Gozzadini, shown under an elaborate canopy. The Cardinal, with twenty-four luggage-carrying mules, was sent from Rome especially to perform the ceremony. The crowded text at the bottom of the print satisfies public curiosity by identifying all of the men, while noblewomen watch from the windows. Such a specific document of the procession, its location, and its participants serves to legitimize the marriage alliance to a curious international audience, even in the absence of the bridegroom. A similarly legitimizing effect can be seen in the portrayal of Maria-Theresa of Austria's 1740 procession through Vienna's Graben square, a focal-point of Hapsburg ceremony for centuries (FIG. 3). The route takes her through the familiar landscape of the square past its famous *pestsaule* (plague column), erected by order of her grandfather, and from the Imperial Palace to St. Stephen's cathedral, on the right, where she took an oath to intercede with God on behalf of her subjects.

A printed procession that emphasizes the act of walking in ordered groups representing almost every sector of society appears in a book recording the funeral rite in 1752 of William IV of Orange and Nassau, Stadhouder (or
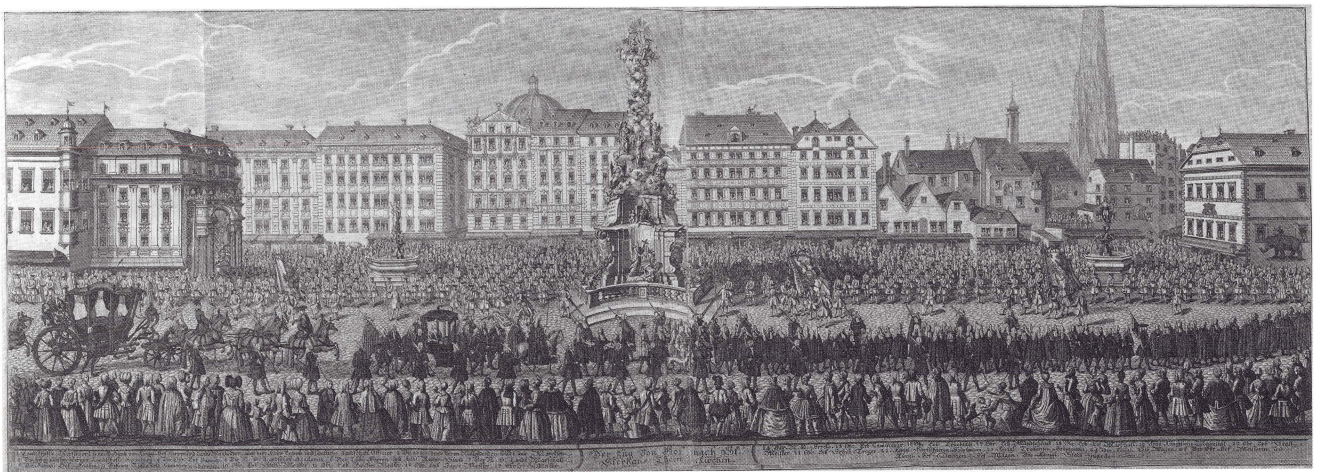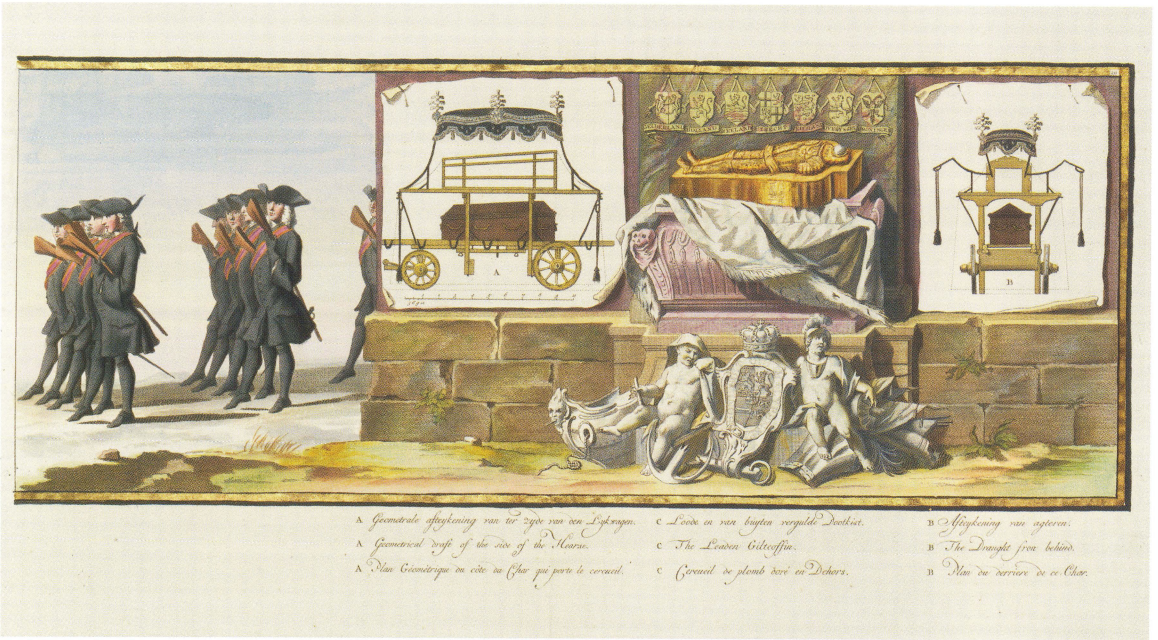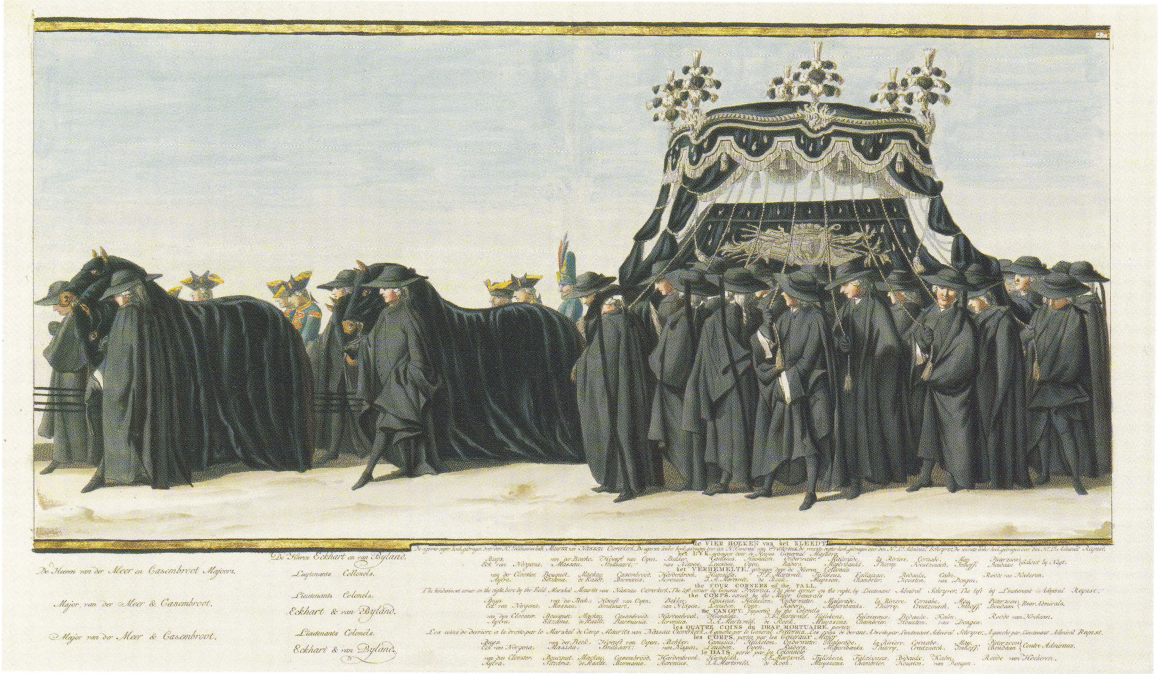
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FIGURES 4 & 5

Jan Punt after Pieter Van Cuyck, *The Four Corners of the
Pall* and *Geometrical Draft of the Side of the Hearse*, 1755

Anne S. K. Brown Military Collection, Brown University Library

executive officer) of the Netherlands (FIG. 4). In this publication, forty plates detail every moment of a procession that stretched for seven miles between The Hague and Delft. The plates offer a virtual re-creation of the procession, but not of the city or the crowds that would have lined the streets. Labeled in three languages and depicted with individualized costumes and regalia, the rendering of participants, many of whom look directly out from the page, enables readers to sharpen their perception of costume, coats-of-arms, and even professions among the vast cross-section of male society represented. At the end of the procession, the golden hearse is shown uncloaked of its ceremonial black velvet shroud to demonstrate the mechanics of the hearse and the effigy on the coffin that it held (FIG. 5). Such extravagant and painstaking documentation of the event functioned as a continued act of homage to the deceased, calling attention to his importance in life as the first elected leader of all of the seven Netherlandish Provinces. A funeral book created for a less prominent individual, Christian Gyldenløve, an illegitimate son of King Christian V of Denmark, may have been undertaken at the wish of his royal father (FIG. 6). With

its dark solemnity, the book records the dramatic details of a nighttime procession from an illuminated ship into the city of Copenhagen, and seems to convey the king's sadness at the loss of his son, a favorite who died suddenly while leading a military campaign.

Between the 14th and 17th centuries, *feux d'artifice*, or fireworks, emerged as the most spectacular means of celebration and theater in European courts and cities. Artful but dangerous, they were first engineered by military artillery experts and later by specialized pyrotechnicians. They offered a clear indication of the state's military capacities, packaged in the form of viewing experiences described by early modern audiences as wondrous. Beginning in Italy in the 16th century, an interest in classical architecture along with the perfection of sophisticated fireworks techniques inspired the creation of *macchine di gioia* (machines of joy) — elaborate temporary edifices that acted as launch pads for these clamorous displays. Full-scale temples in three dimensions, constructed with wood and iron frames hung with illusionistic paintings on cloth and papier-mâché and stucco decorations, the structures were adapted from moving
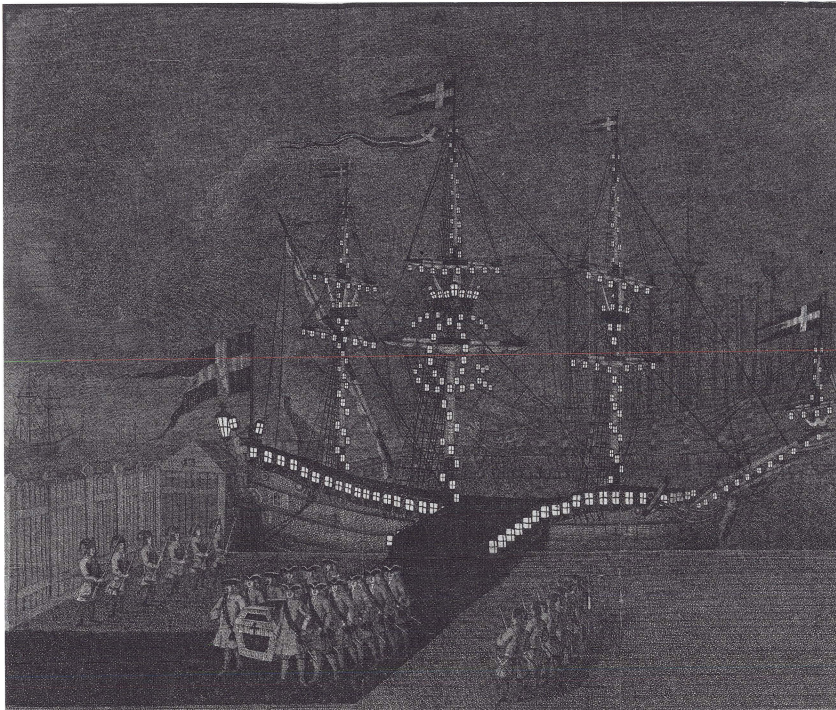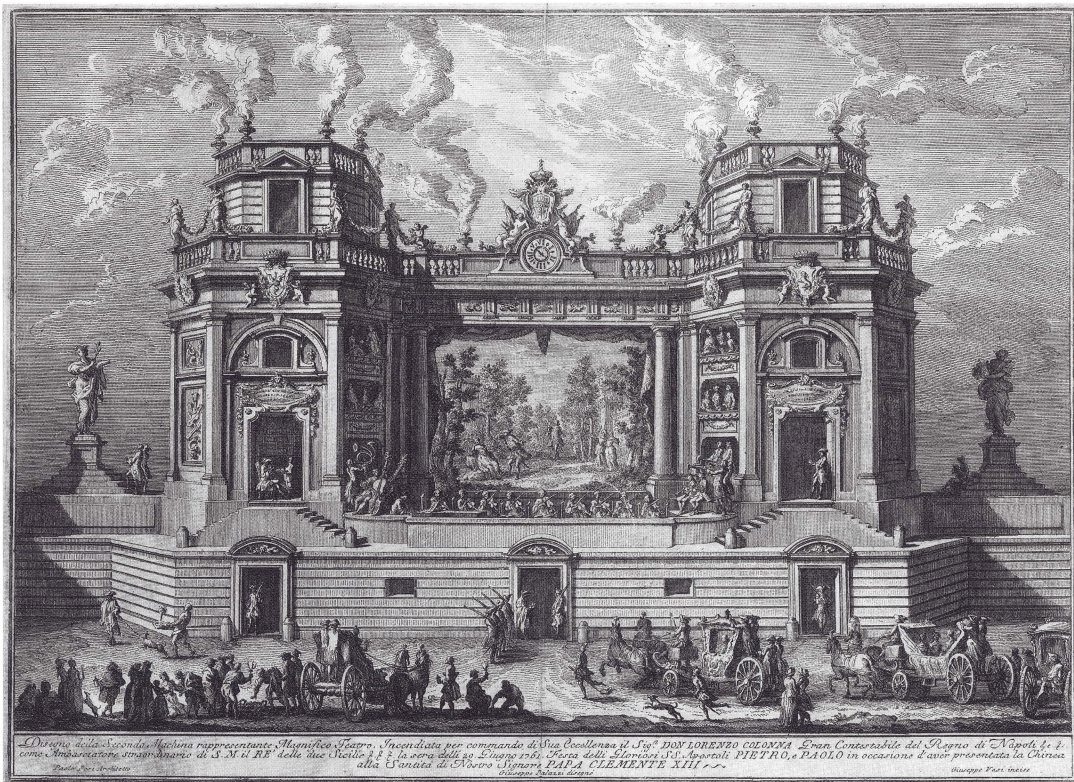

FIGURE 6
Andreas Reinhard after Gottfrid Fuchs,
Arrival of the Ship of Mourning, 1709
Anne S. K. Brown Military Collection, Brown University Library

set-pieces used in the theater. Designed by well-known architects and prepared by a small army of scenographers, carpenters, painters, and sculptors, they became standard features of civic and court festivals by the 17th century.

Some of the most splendid combinations of *macchine* and fireworks displays took place at the annual Chinea festival in Rome. "Chinea" means "a horse of ambling gait," from which we derive the English word "hackney." From the 11th century to 1885, the kings of Naples and Sicily presented the pope in Rome with an annual tax in return for the right to rule Southern Italy. For about a century, this tribute was offered in an elaborate ceremony staged as a civic festival by the princes of the Roman Colonna family, acting as ambassadors from the King of Naples to the Papal court. Every year on June 28, the feast day of Saints Peter and Paul, a silver flower was balanced on the back of a richly caparisoned white horse (the Chinea), which was led in a procession with enormous pomp, to the sound of drummers, trumpeters, firecrackers, and cannons, through the city into the Vatican. There the trained horse would kneel before the Pope, who accepted the tribute of the horse, silver flower, embroidered

horse-cloth, and a deposit certificate from the King of Naples. This confirmed the sovereignty of the king over Naples and Sicily for another year.

At staggering expense, the Colonna princes commissioned not only the cavalcade itself, but also the construction and dramatic destruction of two grand set-pieces, which were recorded in etchings from 1722 to 1788. On the eve of June 28 for the first *macchina* and again the following evening for the second, fireworks launched from the *macchine* provided a fabulous pyrotechnic entertainment described in records of the time as continuous and deafening. These displays took place first in the piazza of the Colonna family palace and later in front of the Palazzo Farnese, which became the seat of the Neapolitan embassy in Rome. The etchings broadcast the joyful conclusion of this act of tribute throughout the city and abroad to the major courts of Europe. The themes of the *macchine* were usually allegorical or mythological, praising Naples and Sicily, expressing the virtues and triumphs of the royal family, or displaying advances in commerce, technology, or government. Most were lofty, such as that showing a

Diseſno della Seconda Machina rappreſentante Maſnifico Teatro, Incendiata per comando di Sua Eccellenza il Sigᵉ DON LORENZO COLONNA Gran Conteſtabile del Regno di Napoli & &c. come Ambaſciatore ſtraordinario di S. M. il RE' delle due Sicilie & & la ſera delli 30 Luſno 1761. Feſta delli Glorioſi SS. Apoſtoli PIETRO, e PAOLO in occaſione d'aver preſentata la Chinea alla Santita di Noſtro Signore PAPA CLEMENTE XIII.

canvas and plaster Council of the Gods, taking place on a cloudy Parnassus, built for the first night of the 1732 Chinea festival (FIG. 7). The print shows the *macchina* in situ in the square outside of the Colonna family palace, where we also see the wine fountain from which real hunchbacks, imitating Carnival figures, dispensed cups of wine to all comers during predetermined hours. Other *macchine*, such as the fortress-like structure created for the Chinea festival of 1759, were designed with the advice of the head bombardier at the Roman fortress of the Castel Sant'Angelo.

As detailed as they are, the Chinea etchings also keep the viewer guessing as to what aspects of the set-pieces were simulations of people or things. The second *macchina* of 1761 displays a theater set with an elaborate backdrop suggesting the painted set for a popular opera, complete with recognizable actors (FIG. 8). The printed description that accompanied it relates that the orchestra pit contained musicians made of painted stucco in addition to real musicians who filled the piazza with the sound of actual music from the pictured production. The spectators appearing on the balconies surrounding the stage were most likely painted on canvas, but we have no way to know how much of what we see in Giuseppe Vasi's etching reports to us about illusionistic, painted set-design and how much of the original set-piece was sculpted in stucco. The print, etched by Vasi with his even-handed line work, does nothing to help us discern the difference between the real and the fake. Indeed, contemporary letters comment on the pleasure viewers took in attempting to distinguish the flat illusion from the three-dimensional plaster and the real musicians in the moments before the fireworks display that would destroy all this hard work in the evening. Through the Chinea prints, audiences could extend the thrill of this visual puzzle in the absence of the set itself.

The creation of fantastic architectural staging for elaborate fireworks made the international reputations of several pyrotechnicians in the early part of the 18th century. The Italian Giovanni Niccolò Servandoni, for example, specialized in combining ephemeral structures with fireworks and theatrical performances and was in demand at various

FIGURE 8
Giuseppe Vasi after Giuseppe Palazzi after Paolo Posi, *Seconda macchina, 1761: A Theater*, 1761
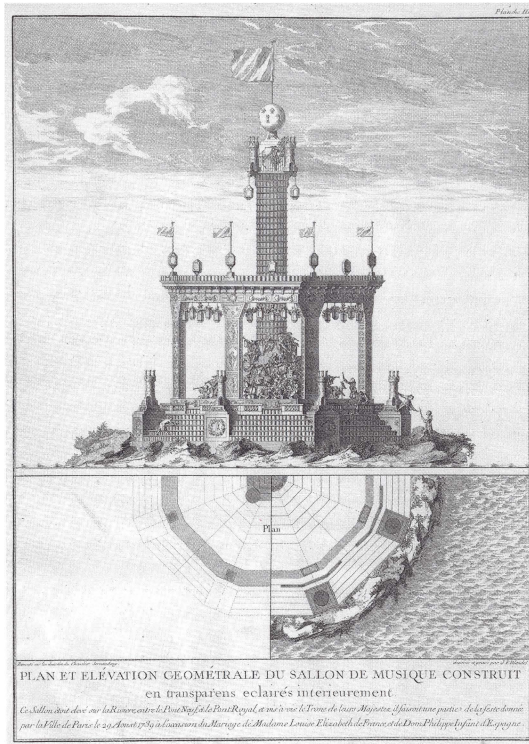Collection of Vincent J. Buonanno

VEUE GÉNÉRALE DES DÉCORATIONS, ILLUMINATIONS ET FEUX D'ARTIFICE, DE LA FESTE DONNÉE PAR LA VILLE DE PARIS sur la Riviere de Seine en presence de leurs Majestés le Vingt Neuf Aoust Mil Sept Cent Trente Neuf a l'occasion du Mariage de Madame Louise Elizabeth de France, et de Dom, Philippe Infant d'Espagne.

PLAN ET ELÉVATION GÉOMÉTRALE DU SALLON DE MUSIQUE CONSTRUIT en transparens eclairés interieurement

Ce Sallon, etoit élevé sur la Riviere entre le Pont Neuf et le Pont Royal, et vis à vis le Trône de leurs Majestés, il faisoit une partie de la feste donnée par la Ville de Paris le 29 Aoust 1739 à l'occasion du Mariage de Madame Louise Elizabeth de France, et de Dom Philippe Infant d'Espagne.

European courts. In Paris in 1739, he orchestrated the breathtaking fireworks display for the marriage of Madame Louise-Elizabeth of France to Dom Philippe, Prince and Admiral of Spain (FIG. 9). Working with a team of engineers, carpenters, painters, and fireworks experts all in the employ of King Louis XV, he imported vast amounts of building materials and explosives to crowded areas at the city center, and then produced precisely choreographed displays of heavenly music, playful waterspouts, illuminated riverboats, and thunderous fireworks. Temporary structures included the floating, brilliantly lit Music Temple, resting on lashed-together barges and containing an entire orchestra (FIG. 10). The text of the book gives the evocative names of the fireworks, such as the "jeweled insignia," which exploded around the temple in the form of the royal insignia to glorify the king. A similar structure designed by Servandoni in London the following year, with fireworks set to George Frideric Handel's specially-commissioned *Music for the Royal Fireworks*, had less successful results (FIG. 11). Evening fog interrupted the fireworks, and the accidental igniting of one

side of the ephemeral set-piece put a damper on the event, as did the brawl that developed between Servandoni and the English pyrotechnicians backstage, which was discussed for weeks after in newspapers.

In addition to fireworks, so-called illuminations became standard fare of European festivals by the 18th century. During the evenings before and after fireworks displays, blazing tar barrels raised on poles and rows of paper lanterns containing candles cast glimmering light and dramatic shadows on city squares and buildings. For the entry of the Archdukes Albert and Isabella into Antwerp in 1599, each neighborhood, professional guild, and specialized militia group made theatrical decorations of this sort for their city quarters and buildings (FIG. 12). The extensive illuminations for the marriage celebration of the Duke of Savoy and a princess of Lorraine in 1737 inspired an entire book published to accompany the event. The ephemeral drama of the nighttime processions, sparkling illuminations, and thundering fireworks inspired printmakers to devise inventive solutions to the problem of visually evoking the wonder of

such spectacles. Many etchings exhibit seemingly chaotic but minutely orchestrated combinations of crossed, dotted, and flicked lines on the copperplate to create the effects of flashing and cascading fire against a dark sky.

The lavish, celebratory banquets that often accompanied festivals were by nature the domain of the aristocracy and upper classes, because it was only in those realms that food was available and plentiful. For most people in the early modern period, nagging hunger was an ever-present reality. The display of abundant amounts of food expressed power and privilege—and the gulf between the upper and lower classes—in the most visceral way possible, and the food served at noble banquets played a role in strict social hierarchies. Lesser courtiers were served humbler cuts of meat in more crowded conditions, while nobler ones, each waited on by his own server, ate food seasoned with expensive imported spices and sugar. A festival book produced to commemorate the formal acceptance of Maria Theresa as Empress consort of the Holy Roman Empire in Vienna in 1740 pictures five different banquets in different rooms: for
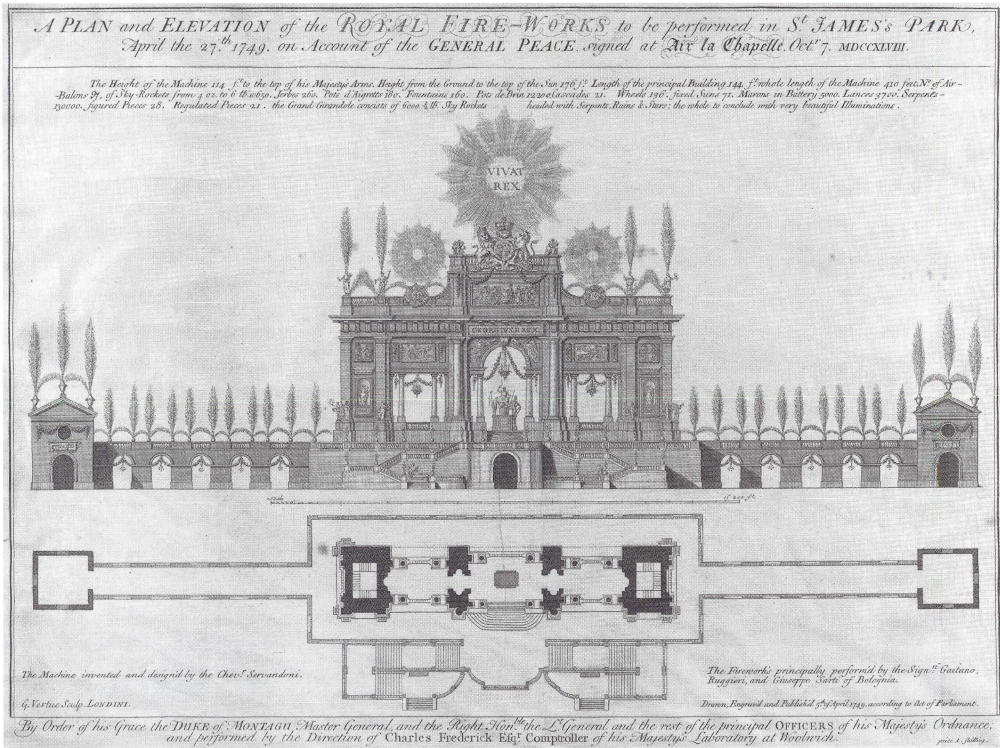

FIGURE 11 [above]
George Vertue, *Plan and Elevation of the Royal Fireworks to be Performed in St. James's Park, April 27th 1749 on Account of the General Peace Signed at Aix la Chapelle*, 1749
Anne S. K. Brown Military Collection, Brown University Library

FIGURE 12 [overleaf]
Pieter van der Borcht after Joos de Momper II, *Stage of Inauguration on the Market*, 1602
Anne S. K. Brown Military Collection, Brown University Library
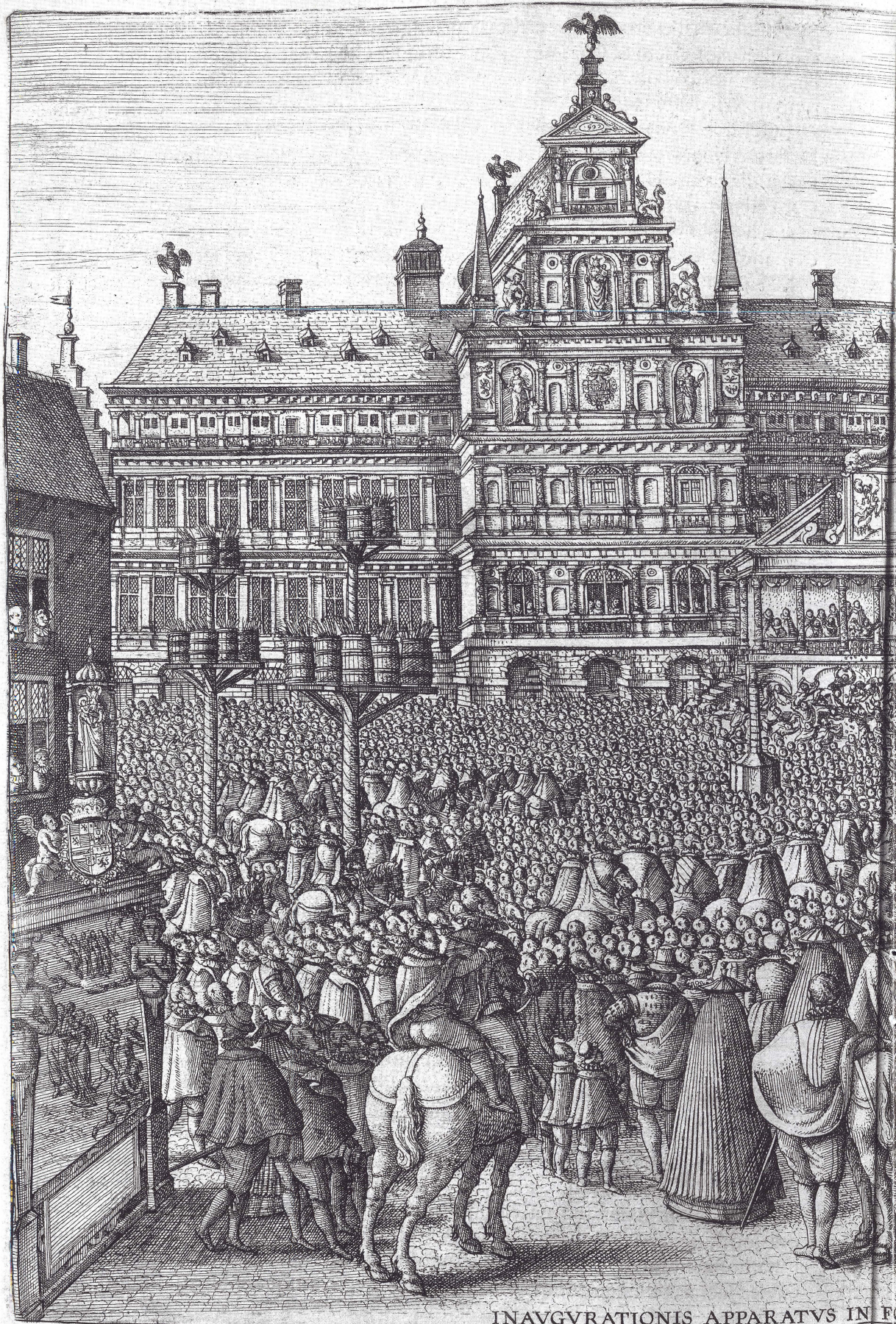
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the royal party, clerics, courtiers, court servants, and members of the civic assembly (FIG. 13). The print showing the banquet for the commoners representing the city of Vienna, called the Fourth Estate, shows them eating game and drinking wine in a crowded room served by uniformed waiters but without the honor of the royal presence. The Empress ate at her own table in a large hall surrounded by only the most elevated members of the court, who stood watching.

Festival books fed the fascination for the mind-boggling amount and variety of dishes served at banquets. During the visit of the Queen Mother Marie de'Medici of France to the merchant city of Amsterdam in 1638, for instance, an opulent banquet was sponsored by the Dutch East Indies Company and described at length in the festival book by van Baerle. The wealthy trading company offered foods from all the lands to which its boats traveled, including goat from Ambracia, tuna from Chalcedon, sturgeon from Rhodes, and grouse from Ionia. Featuring the true delicacies of the age, such as the "great flavor of fragrant cinnamon," pepper, and nutmeg, the tastes and beauty on display impressed the Queen with the great merchant city's ingenuity and wealth,

while she "imagined herself a guest at tables in India, the Moluccas, Persia, Arabia, Japan, and China."

The ceremonious consumption of food at royal banquets contrasts with the chaotic free-for-all associated with food provided to commoners in acts of largesse on special days. We see this in a print produced in honor of the coronation of Frederick III as King in Prussia in 1701 (FIG. 14). The bull at the center of the print and the two fountains in the background that flow with wine were gifts to the people from the king. The animal is depicted as still alive, but struggling for its life, as a crowd of men attacks it greedily with knives. Bulls and other animals played an important role in Carnival and other festivals in European cities, providing sport and spectacle that seem cruel to us today. Paraded through the city streets and subjected to punches, kicks, stones, and daggers from the crowds, the animals were ultimately killed (usually beheaded) and then eaten. The title of the print, "The Roasted Ox," highlights its destiny as food, but the image shows that the spectacle of humans and animal also provided something more: entertainment for the upper classes. Noblemen and women enjoy the mayhem from a safe distance at the windows of the royal palace beyond, while viewers of the print consume it at an even safer remove. Thus the appearance of food in early modern festivals, and in the prints that recorded them, brings to light the class tensions that were ritually enacted as sport and ceremony, and which were to some extent the impetus for such displays of power.

Carnival, the period between Epiphany and Lent, was celebrated with festivals throughout Europe. In Rome, Carnival brought feasts, races, masquerades, and games. Traditionally centered in the working-class district of Testaccio, in the mid-15th century Pope Paul II transferred the Carnival celebrations to the street in front of his home. It was thereafter named the "via del Corso" in honor of the horse races run down it at the end of Carnival season. This famous Carnival race is depicted in a painting by an unknown artist, where agile, local *barberi* horses are urged to victory over some recalcitrant mules as they run the length of the city center from Palazzo Venezia to Piazza del Popolo (FIG. 15).

The carnivalesque Cuccagna festival (in Italian; Cockaigne in French and English) was held in Rome on

FIGURE 13
Unknown artist, Austrian, *The Banquet of the Fourth Estate*, 1740
Anne S. K. Brown Military Collection, Brown University Library

Der gebratene Ochse und Wein Fontainen, so bey der Königl.
Preüssischen Krönung Preis gegeben.

FIGURE 14 [top]
Johann Georg Wolffgang after Johann Friedrich
Wentzel the Elder, *The Roasted Ox and Wine
Fountains so Given by the Royal Prussian King*, 1712
Anne S. K. Brown Military Collection, Brown University Library

FIGURE 15 [bottom]
Unknown artist, *Carnival in Rome*, 17th century
Wilmerding Collection

May 1. The concept of the Cuccagna derived from a mythical paradise of luxury and idleness, where fantasies of abundant food and sensual pleasure alleviated constant anxiety among the poor, who starved for a good portion of the year. In the Land of Cockaigne, everything was available and nobody had to work, rivers ran with wine, cooked birds fell from the sky, and it rained honey onto pancakes that grew abundantly on trees, as did clothing. During the festival, tall poles called cuccagna trees made from tree trunks with the branches removed were greased with soap or lard and topped with food, clothing, or other desirable objects. As people tried to scramble up the slippery poles, they not only claimed the prizes at the top, but also provided entertainment for the audience below. In a print depicting a Chinea set-piece of 1765 (FIG. 16), cuccagna trees flank a three-tiered structure and support rings of fish and birds hanging above the smoke from the simmering fireworks below. At the festival, cuccagna trees stood near fountains flowing with wine, comparing the generosity of the Colonna family to the mythical Land of Plenty.

In 1747, the King of Naples sponsored a festival over the course of many days that included the spectacle of a real Land of Plenty (FIG. 17). The mythical paradise is pictured here from the point of view of the privileged spectators in the royal palace, who are as much the beneficiaries of all this plenitude as are the crowds of beggars who have just been released into a bizarre scenario of living animals and prepared meats. Fountains of wine and water gush merrily in a manicured garden composed entirely of food. In the mountain terrain beyond, animals, which would eventually be torn apart by the starving people, graze in a pasture of bread and cheese. Cuccagna trees, each bearing a full set of male or female clothing, rise on either side of a fantastic casino, for which they become de facto flagpoles in this
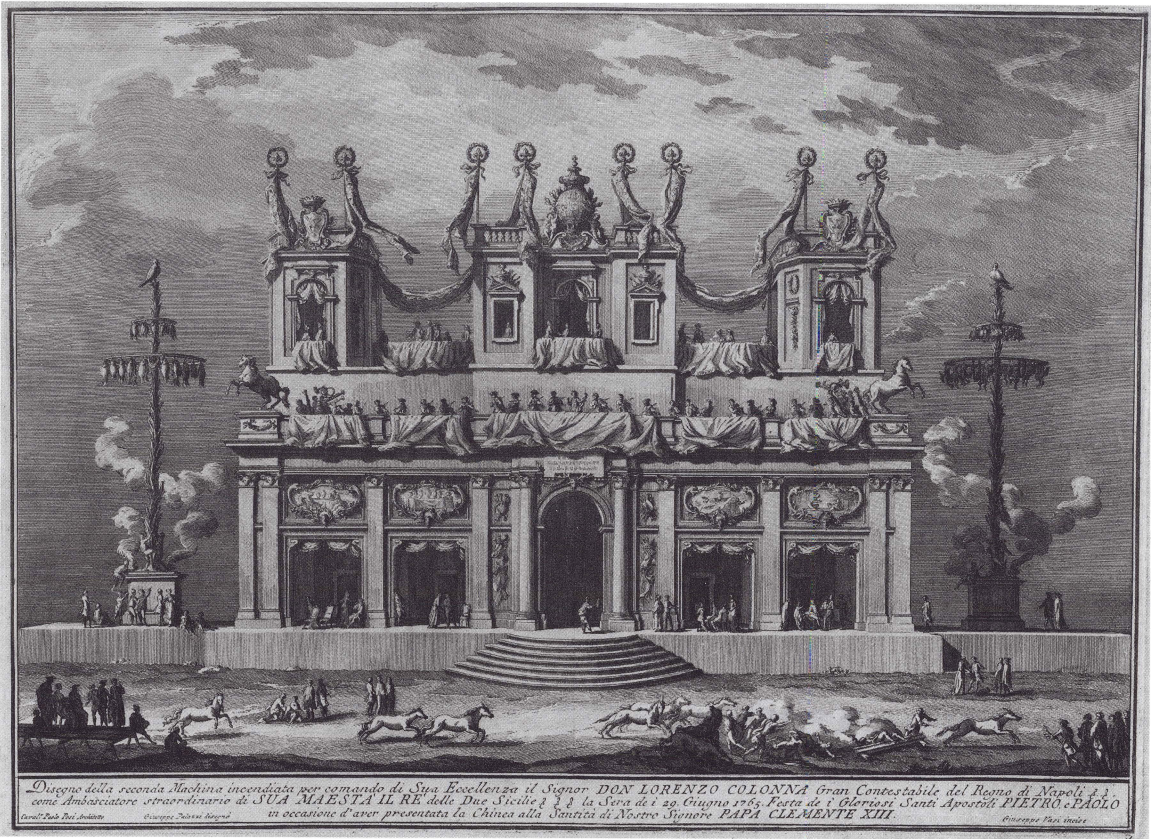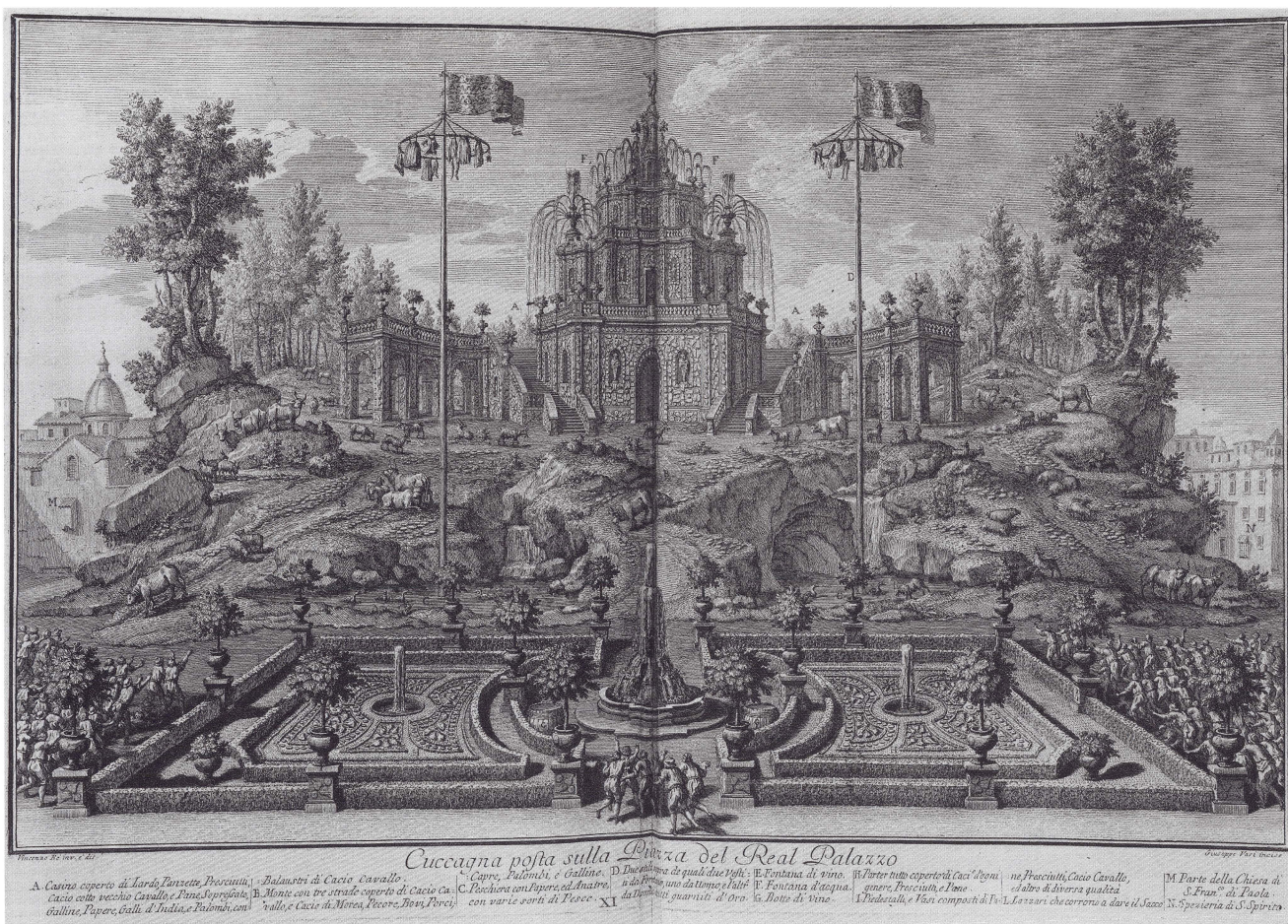

FIGURE 16

Giuseppe Vasi after Giuseppe Palazzi after Paolo
Posi, *Seconda macchina, 1765: Building Festively
Decorated with Cuccagna Trees*, 1765

Collection of Vincent J. Buonanno

Vincenzo Re inv. e del.   Giuseppe Vasi incise

Cuccagna posta sulla Piazza del Real Palazzo

A. *Casino coperto di Lardo Panzette, Prosciutti,* | *Balaustri di Cacio Cavallo .* | *Capre, Palombi, e Galline.* | D. *Due colline ce quali due Vche* | E. *Fontana di vino.* | H. *Parter tutto coperto di Caci d'ogni* | ne *Prosciutti, Cacio Cavallo,* | M. *Parte della Chiesa di*
Cacio cotta vecchio Cavallo, e Pane, Soprafosta, | B. *Monte con tre strade coperto di Cacio Ca-* | C. *Peschiera con Papere, ed Anatre,* | *n do Forsue, uno da Uomo, e l'altro* | F. *Fontana d'acqua.* | *genere, Prosciutti, e Pane* | *e d'altro di diversa qualità* | *S. Fran.co di Paola*
Galline, Papere, Galli d'India, e Palombi, con | *valle, e Cacio di Morea, Pecore, Bovi, Porci* | *con varie sorti di Pesce.* XI | *da Donn. tutti guarniti d'Oro.* | *G. Botte di Vino.* | I. *Piedestali, e Vasi composti di Fr.* | L. *Lazzari che corrono a dare il Sacco* | N. *Spesieria di S. Spirito*

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fantasy Paradise. After this festival, during which a sensitive noble viewer evinced pity for the animals, entertainments of this type employed beasts who had already been slain.

The pandemonium of the Cuccagna festival was matched by other events associated with Carnival season—not only animal blood sports but public fights. Organized combat with crude weapons and ritual fistfights had occurred in Venice since the Medieval period, and the most famous took place yearly on a bridge near Campo San Barnabà (FIG. 18). The fight began with two "armies" of about three hundred men, usually composed of fishermen and arsenal workers, converging on the site to the sound of pipes, drums, and trumpets. Here, the difference between participants and spectators is clearly demarcated by clothing and hairstyle, with the patricians enjoying the spectacle of brawling workmen from windows and balconies, like ringside seating at a civic theater. Such ritual fights always provided possibilities for unchoreographed violence, a point made clear as some patricians are caught up in the fight.

Carnival season offered many opportunities for the blurring of social and class boundaries. By showing us crowds of people of every different social class together on a single street in communal enjoyment, prints such as this and the painting of the *Carnevale a Roma* (see FIG. 15) communicate the ethos of Carnival, when social boundaries were relaxed for a defined period and people could assume, through masking and festivities like dancing, alternate

FIGURE 17
Giuseppe Vasi after Vincenzo dal Re, *Cuccagna Placed in the Piazza of the Royal Palace*, 1749
Collection of Vincent J. Buonanno

A. Chiesa di S. Barnaba
B. Campanile di S. Marco

Veduta del Canale e Chiesa di S. Barnaba colla guerra de Pugni.

C. Campanile di S. Samuelle
D. Canal grande

identities. In the painting, we see crowds filling the sidewalks, staircases, and windows; artists from the nearby French Academy costumed as *commedia dell'arte* characters mingle among masked nobles on horseback. We also recognize the everyday costumes that distinguished people by origin and occupation: the bland habit of the barefoot Franciscan friar in the center foreground makes a pointed contrast to the richly clad lady on a white horse or the varicolored uniform of the papal Swiss Guard, lower left. Women from the country in their striped dresses and red head cloths mingle with sober clerics and Northerners in black mantles, while trumpeters in red tunics keep the race's momentum going.

FOR ALL THEIR MERRY REPRESENTATION of the populace, festivals and festival books also highlighted the inequality of early modern society. As the 18th century drew to a close, and as Enlightenment ideals began to permeate Europe, grandiose festivals organized by royalty came head to head with class tensions. Revolution broke out in France in 1789, and its wide-scale political and social implications spread throughout Europe. In hindsight, it is easy to see why festivals in which kings watched beggars compete for food from the windows of the royal palace might have served as mere entertainment for some while providing, for others, the regular, ritual reenactment of the disproportionate distribution of wealth. In light of this disparity, the drastic

FIGURE 18
Unknown artist, Italian, *View of the Canal and Church of St. Barnabas with Battle of the Fists*, ca. 1720
Museum Membership Fund

drop-off in lavish, state-sponsored festivals and festival books after 1789 is no surprise.

Festival books are important documents of the creative energies of many artists whose works were almost exclusively ephemeral. Today, they function in much the same way as they did in their own period—offering voyeuristic snapshots into a wondrous and different world—now at even further remove. Aspects of early modern festivals are very much alive in modern ritual. Private celebrations retain echoes of the spectacular feasts, specialized costumes, public expressions of grieving, and self-conscious ordering of significant guests so prevalent in early modern festivals. State funerals, such as that of John F. Kennedy, and royal weddings, such as that of Prince William and Kate Middleton, feature long processions through resonant urban space, captured by official recorders on television and by the public via cameras and cell phones. If the modern-day documentation of events is dynamic, with scattered points of origin, festival books represent the singular vision of collective efforts. Indeed, the splendid works on view in *The Festive City* represent European cities at the pinnacle of collaborative artistic production. ★

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Exhibition Checklist

EPHEMERAL ARCHITECTURE: CITY AS STAGE

Guido Reni, designer and printmaker
Italian, 1575–1642
Design for the First Arch, in Vittoria Benacci,
*Descrittione degli Apparati Fatti in Bologna per la
venuta di N.S. Papa Clemente VIII* (Description
of the apparati made in Bologna for the entrance
of Our Lord Pope Clement VIII), Bologna, 1599
Etching, 24.5 x 17 cm (sheet)
Gift of the Fazzano Brothers   1997.58.3

Pieter van der Borcht, printmaker
Netherlandish, 1545–1608
After Joos de Momper II, designer
Netherlandish, 1564–1635
Stage of Inauguration on the Market, in Joannes
Bochius, *Historica narratio profectionis et
inaugurationis…Alberti et Isabellae,…* (Historical
Narration of the Departure and Inauguration…
Albert and Isabella,…), Antwerp, 1602
Etching and engraving, 32.5 x 44 cm (plate);
37 x 46.5 cm (sheet)
Anne S. K. Brown Military Collection, Brown University Library
SEE FIGURE 12

Salomon Savery, printmaker
Dutch, 1594–1678
After Simon De Vlieger, designer
Dutch, 1601–1653
The Procession along the Haarlemmerweg, in Caspar
van Baerle, *Blyde inkomst der allerdoorluchtighste
koninginne, Maria de Medicis, t'Amsterdam* (Joyous
Entry for the Most Illustrious Queen, Marie
de'Medici, at Amsterdam), Amsterdam, 1639
Etching, 29.5 x 65 cm (plate); 35.5 x 67.5 cm (sheet)
Anne S. K. Brown Military Collection, Brown University Library

Theodoor van Thulden, printmaker
Flemish, 1606–1669
After Peter Paul Rubens, designer
Flemish, 1577–1640
*The Rejoicing over the Arrival of the Most Serene
Prince, or, The Stage of Welcome*, in Jean Gaspard
Gevaerts, *Pompa Introitus Honori Serenissimi
Principis Ferdinandi* (Procession in Honor of the
Most Serene Prince Ferdinand), Antwerp, 1642
Engraving, 54.5 x 62 cm (plate); 56 x 69 cm (sheet)
Helen M. Danforth Acquisition Fund   2012.36
SEE FIGURE 1

Johann Martin Lerch, printmaker
German, active 1660–1685
*Design for the Extension of the Distinguished Plaatz
named the Graben in the Imperial Capital and
Residential City of Vienna*, 1680
Etching, 33.3 x 58.7 cm (plate); 41.3 x 61.3 cm (sheet)
Anne S. K. Brown Military Collection, Brown University Library

Christoph Weigel, printmaker
German, 1654–1725
*The Ground-Plan of the Conclave and the Description
of all the Solemnities in Rome after the Death of a
Pope, and the Election of his Successor*, 1700
Etching and engraving, 38.3 x 47.5 cm (sheet)
Anne S. K. Brown Military Collection, Brown University Library

Antoine Hérisset, printmaker
French, ca. 1685–1769
*View of the Royal Pavilion Decorated for the Exposition
of the Shroud of Turin*, from the book *La Sontuosa
Illuminazione della Citta di Torino per l'Augusto
Sposalizio delle Reali Maestà di Carlo Emmanuele Re
di Sardegna e di Elisabetta Teresa…* (The Sumptuous
Illumination of the City of Torino for the August
Marriage of His Royal Majesty Charles Emmanuel
King of Sardegna and of Elizabeth Theresa,…),
Turin, 1737
Etching, 30.8 x 47.6 cm (plate);
36.2 x 53.3 cm (sheet)
Transferred from the RISD Library, Gift of Mrs. Jane W. Bradley
in memory of Charles Bradley   47.757

Michele Giovanni Marieschi, printmaker
Italian, 1696–1743
*The Regatta from Ca' Foscari in the Direction of the
Grand Canal*, from the series *Magnificent Views of
the City of Venice*, 1741–1742
Etching and engraving, 33 x 46.4 cm (plate);
36.2 x 53 cm (sheet)
Transferred from the RISD Library, Gift of Mrs. Jane W. Bradley
in memory of Charles Bradley   47.748.23

Marc'Antonio dal Re, printmaker
Italian, 1697–1766
*Representation of the Ritual Followed for the
Coronation of Her Serene Majesty Queen of Hungary
Maria Theresa, Archduchess of Austria and Queen
of Bohemia in the City of Prague on 12 May 1743*, 1743
Etching, 43.2 x 35.6 cm (plate);
48.3 x 38.7 cm (sheet)
Anne S. K. Brown Military Collection, Brown University Library

Frans Pilsen, printmaker
Flemish, ca. 1700–1784
After David 't Kindt, architect
Flemish, 1699–1770
*Relation of the Solemn Inauguration of her Sacred
Majesty Maria Theresa, Queen of Hungary and
Bohemia, Archduchess of Austria, etc. as Countess
of Flanders: Celebrated at Ghent, Capital City of
the Province, the 27th of April, 1744*, Ghent, 1744
Etching and engraving from two plates,
89 x 81 cm (sheet)
Anne S. K. Brown Military Collection, Brown University Library

Carlo Gregori, printmaker
Italian, 1702–1759
After Giuseppe Zocchi, designer
Italian, 1711/17–1767
*View of the Palazzo Vecchio of the Grand Duke, the
Loggia [dei Lanzi], and the Piazza with the Feast
in Honor of Saint John the Baptist, Protector of the
City*, from the series *Twenty-four Views of the
Principal Districts, Plazas, Churches, and Palaces of
the City of Florence*, 1744
Etching and engraving, 50.2 x 68.6 cm (plate);
59.1 x 77.2 cm (sheet)
Anne S. K. Brown Military Collection, Brown University Library

Giovanni Battista Brustolon, printmaker
Italian, 1712–1796
After Antonio Canaletto, designer
Italian, 1697–1768
The Grand Canal on Ascension Day, from the
series *Views of the Buildings and Passageways that
Make Up the City of Venice*, 1763
Etching, 45.4 x 56.2 cm (plate); 45.2 x 57 cm (sheet)
Museum Works of Art Fund   67.099

Giovanni Battista Brustolon, printmaker
Italian, 1712–1796
After Antonio Canaletto, designer
Italian, 1697–1768
The Doge Crowned in the Scala dei Giganti (Stair of
the Giants), 1766, from the series *Ducal Festivals*
Etching, 45.4 x 56.2 cm (plate); 45.2 x 57 cm (sheet)
Museum Works of Art Fund   66.290

Domenico Pronti, printmaker
Italian, active 1790–1815 (?)
View of the Campidoglio, late 18th century
Etching, 30.8 x 40.6 cm (plate); 31 x 41 cm (sheet)
Gift of the Fazzano Brothers   84.198.1017

THEATRICAL GAMES

Matthäus Greuter, printmaker
German, active Italy, 1564/6–1638
After Giulio Parigi, designer
Italian, 1571–1635
*The Noble and Ancient Game of the Fight on the
Bridge, Usually Done in Pisa . . .*, in Camillo
Rinuccini and Francesco Cini, *Descrizione delle feste
fatte nelle reali nozze de' Serenissimi principi di
Toscana d. Cosimo de' Medici, e Maria Maddalena
arcidvchessa d'Avstria* (Description of the festivities
for the royal wedding of the prince of Tuscany,
Cosimo II de' Medici, and Maria Magdalena,
Archduchess of Austria), Florence, 1608
Etching, 27.5 x 45.5 cm (plate); 29.5 x 48 cm (sheet)
Anne S.K. Brown Military Collection, Brown University Library

Matthias Merian, printmaker
Swiss, 1595–1651
After Claude Chastillon, designer
French, 1559 or 1560–1616
Carosel given at the Place Royale, 1612
Etching with hand-coloring, 26.4 x 44.1 cm (sheet)
Anne S.K. Brown Military Collection, Brown University Library

Jacques Callot, printmaker
French, 1592–1635
Soliman, Act I, 1620
Etching, 19.8 x 27.6 cm (sheet)
Georgianna Sayles Aldrich Fund   2011.52.1

Stefano Della Bella, printmaker
Italian, 1610–1664
*Quadrille of Horses and Wagons around the Mountain
of Atlas: The Horse Ballet in the Conjoined Theater at
the Palace of His Highness the Grand Duke of Tuscany*,
from the series *The Festive World*, 1661
Etching, 28.7 x 44.5 cm (sheet)
Georgianna Sayles Aldrich Fund   2011.4

Israël Silvestre, designer and printmaker
French, 1621–1691
*Running at Heads, Placement of the Five Quadrilles in
the Amphitheater, First Day*, in Charles Perrault,
*Courses de testes et de bague faites par le roy et par les
princes et seigneurs de sa cour, en l'année 1662*
(Running at the heads and at the ring, by the King
and by the Princes and Seigneurs of his court in
the year 1662), Paris, 1670
Etching and engraving, 53.5 x 76 cm (plate);
55.5 x 89.5 cm (sheet)
Anne S.K. Brown Military Collection, Brown University Library

Bernardo Bellotto, printmaker
Italian, 1721–1780
*The Generous Turk, Pantomime Ballet Performed
in Vienna at the Court Theater*, 1759
Etching, 46.5 x 62.1 cm (plate);
46.7 x 62.4 cm (sheet)
Gift of G. Pierce Metcalf   52.226

PROCESSIONS

Andreas Reinhard, printmaker
German, ca. 1676–1742
After Gottfrid Fuchs, designer
German, 17th–18th century
Arrival of the Ship of Mourning, in Hector Gottfried
Masius, *Traur-Rede: welche bey des Hochgebohrnen
Herrn, Christian Güldenleü . . . Leichbegängnis, bey
Hoher Versamlung, auch Königlicher Allergnädigster
Gegenwart, . . . Anno 1703. den 6. Sept. gehalten
worden* (Mourning oration: that which the noble
sir Christian Guldenlove, . . . whose funeral by high
assembly, also the gracious Royal presence . . . held
on the 6th of September 1703), Copenhagen, 1709
Etching and engraving, 41.5 x 50 cm (plate);
45.5 x 52.5 cm (sheet)
Anne S.K. Brown Military Collection, Brown University Library
SEE FIGURE 6

Teodoro Vercruysse, printmaker
Flemish, 1680–1739
After Ilario Spolverini, designer
Italian, 1657–1734
*The Entry into Parma of Cardinal Gozzadini on 15
September 1714*, in Giuseppe Maggiali, *Ragguaglio
delle nozze delle maestà di Filippo Quinto, e di
Elisabetta Farnese . . . solennemente celebrate in Parma
l'anno 1714* (Account of the wedding of their
majesties Philip V, and Elizabeth Farnese . . .
solemnly celebrated in Parma in the year 1714),
Parma, 1717
Etching, 63 x 90.5 cm (plate); 69.5 x 93 cm (sheet)
Anne S.K. Brown Military Collection, Brown University Library
SEE FIGURE 2

Unknown artist, 18th century
The Procession from Court to St. Stephen's Church, in
Georg Christoph Kriegl, *Erb-Huldigung: welche der
allerdurchleuchtigst-grossmächtigsten Frauen, Frauen
Mariæ Theresiæ, . . . als Ertz-Herzogin zu Oesterreich,
von denen gesammten Nider-Oesterreichischen
Ständen von Prälaten, Herren, Rittern, auch Städt
und Märckten . . . den 22. Novembris anno 1740* (Oath
of Allegiance paid to the most enlightened and
august lady Maria Theresa . . . as archduchess of
Austria sworn most humbly by the whole class
of prelates, lords, knights, as well as the city and
bourgeoisie . . . on 22 November 1740), Vienna, 1740
Etching, 42 x 87 cm (sheet)
Anne S.K. Brown Military Collection, Brown University Library
SEE FIGURES 3 AND 13

Jan Punt, printmaker
Dutch, 1711–1779
After Pieter Van Cuyck, designer
Dutch, 1720–1787

The Four Corners of the Pall, in *Lyk-staetsie van zyne
Doorluchtigste Hoogheid den heere Willem Carel
Hendrik Friso, Prince van Orange en Nassau . . .
gehouden de IV. Februari MDCCLII* (Funeral
ceremony of his Illustrious Highness and Lord
William Charles Hendrik Friso, Prince of Orange
and Nassau, held the 4th of February 1752),
The Hague, 1755
Etching and engraving with hand-coloring,
32.5 x 56.5 cm (plate); 48 x 64 cm (sheet)
Anne S.K. Brown Military Collection, Brown University Library
SEE FIGURES 4 AND 5

FEASTING AND FOOD

Johann Georg Wolffgang, printmaker
German, 1662–1744
After Johann Friedrich Wentzel the Elder,
designer
German, 1670–1729
*The Roasted Ox and Wine Fountains So Given by the
Royal Prussian King*, in *Der königlich-Preüssischen
Crönung . . .* (The royal Prussian coronation . . .),
Berlin, 1712
Etching and engraving, 28.5 x 47.5 cm (plate);
37.5 x 52.5 cm (sheet)
Anne S.K. Brown Military Collection, Brown University Library
SEE FIGURE 14

IH Störcklin, printmaker
German, 18th century
Banquet for Noble Officers, in Georg Jacob Edler von
Deyerlsperg, *Erb-Huldigung: welche dem
Allerdurchleuchtigst- Grossmächtigsten und
Unüberwindlichsten Römischen Kayser, Carolo dem
Sechsten, . . . als Hertzogen in Steyer, von denen
gesamten Steyrischen Land-Ständen den sechsten Julii
1728; in allerunterthänigster Submission abgeleget, . . .*
(Oath of Allegiance to Charles VI, the most
enlightened, august and indomitable Holy Roman
Emperor, . . . as Duke of Styria, by the whole
provincial classes in Styria on July 6 1728; sworn
in most humble submission), Graz, 1740
Etching and engraving, 38 x 57 cm (plate);
46 x 60 cm (sheet)
Anne S.K. Brown Military Collection, Brown University Library

Giuseppe Vasi, printmaker
Italian, 1710–1782
After Vincenzo dal Re, designer
Italian, 1732–1762
Cuccagna Placed in the Piazza of the Royal Palace,
in *Narrazione delle Solenni Reali Feste Fatte
Celebrare in Napoli* (Narration of the Solemn
Royal Festival celebrated in Naples), Naples, 1749
Etching, 48.5 x 71 cm (plate); 55 x 79 cm (sheet)
Collection of Vincent J. Buonanno
SEE FIGURE 17

Jean-Michel Moreau the younger, printmaker
French, 1741–1814
After Pierre Louis Moreau-Desproux, designer
French, 1727–1793
The Royal Feast, 1782
Etching and engraving, 52.2 x 39.5 cm (plate);
60.8 x 45.2 cm (sheet)
Gift of Murray S. Danforth, Jr.   50.312

Jean Michel Moreau the younger, printmaker
French, 1741–1814
After Pierre Louis Moreau-Desproux, designer
French, 1727–1793
The Masked Ball, 1782
Etching and engraving, 52.5 x 39.9 cm (plate);
60 x 45.6 cm (sheet)
Gift of Murray S. Danforth, Jr.   50.313

CARNIVAL

Unknown artist
Italian, 17th century
Carnevale a Roma (Carnival in Rome),
17th century
Oil painting on canvas, 0.76 x 2.1 m
Wilmerding Collection
SEE FIGURE 15

Unknown artist
Italian, 17th century
Domenico Lovisa, publisher
Italian, ca. 1690 – ca. 1750
*View of the Canal and Church of St. Barnabas
with Battle of the Fists*, from the series
The Great Theater of Venice, ca. 1720
Etching, 36.7 x 48.3 cm (plate);
42.4 x 57.3 cm (sheet)
Museum Membership Fund   66.307
SEE FIGURE 18

Gaetano Gherardo Zompini, printmaker
Italian, 1700–1778
Lantern-bearer and *Keeper of Theater Boxes*,
from the series *The Arts of Everyday Life
in the City of Venice*, 1753
Etchings, 26.7 x 18.3 cm (sheet)
and 26.4 x 18.1 cm (sheet)
Museum Works of Art Fund   67.106.9 and .29

Giovanni Trevisan Volpato, printmaker
Italian, 1740–1803
After Francesco Maggiotto, designer
Italian, 1750–1805
The Puppets, from the series *Street Arts*, ca. 1765
Etching and engraving, 37.6 x 29.1 cm (plate);
47 x 34.8 cm (sheet)
Museum Membership Fund   66.304

THE CHINEA FESTIVAL
AND FIREWORKS

Nicolas Auroux, printmaker
French 1630–1676
After Thomas Blanchet, designer
French, 1614–1689
The Quarter of Flanders Street, in Claude-François
Menestrier, *Les reioüissances de la paix: avec un
recueil de diuerses pieces sur ce sujet* (The rejoicings
of peace: a collection of diverse pieces on this
subject), Lyon, 1660
Etching15 x 8.5 cm (plate); 16.5 x 10 cm (sheet)
Anne S. K. Brown Military Collection, Brown University Library

Gasparo Massi, printmaker
Italian, 1698–1731
After Bartolomeo Poli, draftsman
Austrian, German, or Italian, active 18th century
After Michelangelo Specchi, architect
Italian, ca. 1684 – ca. 1750
Prima macchina, 1730: The Trojan Horse, 1730
Etching, 40.6 x 47.9 cm (plate); 47.3 x 70 cm (sheet)
Collection of Vincent J. Buonanno

Giovanni Battista Sintes, printmaker
Italian, 1680–1760
After Nicola Michetti, architect
Italian, ca. 1675 – ca. 1759
Prima macchina, 1732: The Council of the Gods, 1732
Etching and engraving, 38.4 x 45.7 cm (plate);
42.9 x 51.4 cm (sheet)
Collection of Vincent J. Buonanno
SEE FIGURE 7

Giovanni Battista Sintes, printmaker
Italian, 1680–1760
After Nicola Michetti, architect
Italian, ca. 1675 – ca. 1759
*Prima macchina, 1733: Parnassus with Apollo
and the Muses*, 1733
Etching and engraving, 45.4 x 36.8 cm (plate);
61.1 x 45.7 cm (sheet)
Collection of Vincent J. Buonanno

Jean-Louis Daudet, printmaker
French, 1695–1756
*Joyful Fireworks Machine Representing the Jubilee
of the Po*, from the book *La Sontuosa Illuminazione
della Citta di Torino per l'Augusto Sposalizio delle
Reali Maestà di Carlo Emmanuele Re di Sardegna e di
Elisabetta Teresa…* (The sumptuous illumination
of the city of Torino for the august marriage
of his Royal Majesty Charles Emmanuel King of
Sardegna and of Elizabeth Theresa…), Turin, 1737
Etching, 61 x 40.3 cm (plate); 65.4 x 52.1 cm (sheet)
Transferred from the RISD Library, Gift of Mrs. Jane W. Bradley
in memory of Charles Bradley   47.756

Jacques-François Blondel, printmaker
French, 1705–1774
After Salley, designer
French, 18th century
*General View of the Decorations, Illuminations and
Fireworks Given by the City of Paris on the River
Seine…*, in Jacques-François Blondel, *Description
des festes données par la ville de Paris: à l'occasion
du mariage de madame Louise-Elisabeth de France,
et de dom Philippe, infant & grand admiral d'Espagne,
les vingt-neuviéme & trentiéme août mil sept cent
trente-neuf* (Description of the festivals given by
the City of Paris on the occasion of the marriage
of Madame Louise-Elizabeth of France and
Dom Philippe, Prince and Admiral of Spain, on
the 29th and 30th of August, 1739), Paris, 1740
Etching and engraving, 52 x 83.5 cm (plate);
62 x 89 cm (sheet)
Anne S. K. Brown Military Collection, Brown University Library
SEE FIGURES 9 AND 10

Miguel Sorellò, printmaker
Spanish, ca. 1700 – ca. 1765
After Francisco Preciado de la Vega, architect
Spanish, 1712–1789
Seconda macchina, 1747: A Hanging Garden, 1747
Etching, 39.7 x 47 cm (plate); 43.8 x 52.4 cm (sheet)
Collection of Vincent J. Buonanno

George Vertue, printmaker
English, 1684–1756
*Plan and Elevation of the Royal Fireworks to be
Performed in St. James's Park, April 27th 1749
on Account of the General Peace Signed at
Aix la Chapelle Oct. 7, MDCCXLVIII*, 1749
Etching and engraving, 41.3 x 55.9 cm (plate);
48.3 x 60.3 cm (sheet)
Anne S. K. Brown Military Collection, Brown University Library
SEE FIGURE 11

Attributed to Giuseppe Pozzi, printmaker
Italian, 18th century
After Paolo Posi, architect
Italian, 1708–1776
*Seconda macchina, 1758: The Porcelain Tower
of Nanking*, 1758
Etching, 37.3 x 51.8 cm (plate); 40 x 56 cm (sheet)
Collection of Vincent J. Buonanno

Giuseppe Vasi, printmaker
Italian, 1710–1782
After Giuseppe Palazzi, draftsman
Italian, 1740–1810
After Paolo Posi, architect
Italian, 1708–1776
*Prima macchina, 1759: A Well-Defended Fortress
(The Castel Sant'Angelo)*, 1759
Etching, 37.8 x 52.5 cm (plate);
41.8 x 58.4 cm (sheet)
Collection of Vincent J. Buonanno

Giuseppe Vasi, printmaker
Italian, 1710–1782
After Giuseppe Palazzi, draftsman
Italian, 1740–1810
After Paolo Posi, architect
Italian, 1708–1776
*Seconda macchina, 1759: A Delicious Scene
with a Bacchanale*, 1759
Etching, 37.8 x 52.4 cm (plate);
42.1 x 58.4 cm (sheet)
Collection of Vincent J. Buonanno

Giuseppe Vasi, printmaker
Italian, 1710–1782
After Giuseppe Palazzi, draftsman
Italian, 1740–1810
After Paolo Posi, architect
Italian, 1708–1776
Seconda macchina, 1761: A Theater, 1761
Etching, 38.6 x 53.7 cm (plate); 44.1 x 61 cm (sheet)
Collection of Vincent J. Buonanno

Giuseppe Vasi, printmaker
Italian, 1710–1782
After Giuseppe Palazzi, draftsman
Italian, 1740–1810
After Paolo Posi, architect
Italian, 1708–1776
*Seconda macchina, 1762: A Casino of Delight
in the Sumptuous Ottoman Style*, 1762
Etching, 39.5 x 54 cm (plate); 41.4 x 57 cm (sheet)
Collection of Vincent J. Buonanno

Giuseppe Vasi, printmaker
Italian, 1710–1782
After Giuseppe Palazzi, draftsman
Italian, 1740–1810
After Paolo Posi, architect
Italian, 1708–1776
*Seconda macchina, 1763: Two Casinos of Delight
with a Pergola at the Time of the Grape Harvest
[Vendemmia]*, 1763
Etching, 40.3 x 54.6 cm (plate);
41.9 x 53.7 cm (sheet)
Collection of Vincent J. Buonanno

Giuseppe Vasi, printmaker
Italian, 1710–1782
After Giuseppe Palazzi, draftsman
Italian, 1740–1810
After Paolo Posi, architect
Italian, 1708–1776
*Seconda macchina, 1765: Building Festively
Decorated with Cuccagna Trees*, 1765
Etching, 38.7 x 45.6 cm (plate);
39.8 x 56.2 cm (sheet)
Collection of Vincent J. Buonanno
SEE FIGURE 16

Giuseppe Vasi, printmaker
Italian, 1710–1782
After Giuseppe Palazzi, draftsman
Italian, 1740–1810
After Paolo Posi, architect
Italian, 1708–1776
*Seconda macchina, 1769: A Building
for Public Entertainment*, 1769
Etching, 40 x 47 cm (plate);
43 x 58.4 cm (sheet)
Collection of Vincent J. Buonanno

Giuseppe Vasi, printmaker
Italian, 1710–1782
After Giuseppe Palazzi, draftsman
Italian, 1740–1810
After Paolo Posi, architect
Italian, 1708–1776
*Drawing of the Seconda macchina Representing
the Famous Public Fabrication of Triaca
as They Do It in Venice*, 1773
Pen and ink, brush and wash, and watercolor
on paper, 38.2 x 51.6 cm
Collection of Vincent J. Buonanno

Giuseppe Vasi, printmaker
Italian, 1710–1782
After Giuseppe Palazzi, draftsman
Italian, 1740–1810
After Paolo Posi, architect
Italian, 1708–1776
*Seconda macchina, 1773: The Fabrication of Triaca
as They Do It in Venice*, 1773
Etching, 38.1 x 51.4 cm (plate); 45.7 x 66 cm (sheet)
Collection of Vincent J. Buonanno

Unknown Italian, author
*Description of the Two Machines for the Fireworks
Erected in Roma on the Piazza of the Twelve Holy
Apostles: On the Occasion of the Presentation of
the Chinea to His Holiness Our Lord Pius VI. From
His Excellency Sir Filippo Colonna Grand Constable
of the Kingdom of Naples etc. . . .*, Rome, 1784
Letterpress on paper, 22 x 16.5 cm
Dupee Fireworks Collection, Brown University Library

Francesco Barbazza, printmaker
Italian, late 18th century
After Giuseppe Palazzi, draftsman and architect
Italian, 1740–1810
*Seconda macchina, 1785: Building of Delight
with an Aerostatic Ball*, 1785
Etching, 51.8 x 37.5 cm (plate);
66.7 x 45.9 cm (sheet)
Collection of Vincent J. Buonanno
SEE FIGURE 8